

HONG KONG

FILM MONTHLY

**FREE
PREVIEW
ISSUE**

featuring **JET LI** in
**THE NEW LEGEND
OF SHAOLIN**



**INSIDE:
BAY AREA
FILM LISTINGS**

JUNE 1994

welcome....we're HONG KONG FILM culture and the item you're holding onto is our inaugural issue of Hong Kong Film Monthly. A while back, you may have filled out a postcard expressing your interest in Hong Kong cinema and returned it to us. Now we're returning the favor.

Hong Kong Film Monthly is a not for profit info-zine created for and dedicated to the sole purpose of providing information on films from Hong Kong to Bay Area audiences. There is so little published on Hong Kong cinema, and the little that is published is often painfully uninformed. Lauded as a "marginal cinema" and a "sub-genre," writing on Hong Kong cinema has been inappropriately relegated to the sub-standard. It's great that Hong Kong cinema is being written about, but it would be even better if readers could get information that allow them to better contextualize their spectatorship or directs readers to sources that enable them to learn more. Ideally, we'd like HKFM to not only serve as a source of information, but additionally, we hope we can exist as a matrix for discussion and support of Hong Kong cinema. Please send us your Hong Kong cinema questions, opinions, reviews, as well as any information you'd like to share with other readers.

The following issue is just a small preview sampling of HKFM. Future issues will be expanded to include more informational articles and listings.

We're distributing this preview sample of HKFM free of charge. After that, we're asking you to help us cover printing and mailing charges by buying a subscription. See page 13 for subscription order form. We hope that you find HKFM to be a worthwhile guide to Hong Kong film, and please tell others what we're about. ♦



Jacky Chan in Project A

Hong Kong Film Monthly

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Maggie Cheung in Dragon Inn

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*T*he New Legend of Shaolin, currently playing at the Great Star Theatre, is the latest Jet Li martial arts/action vehicle. Jet Li is Hung Hey Kwun (also the Chinese title of the film), a Shaolin militia leader who returns home to find his wife and family massacred due to an unjust court order issued by the Ching Dynasty authorities. Fugitives on the run, Li with his infant son, venture to recuperate the power of the Shaolin temple and to exact revenge upon their betrayer.

In the film's opening sequences, thematic parallels are drawn between Hung Hey Kwun and son, and the Japanese comic book/film character Itto Igami and his son (known also as Lone Wolf and Cub or The Baby Cart Assassin). Both sets of characters



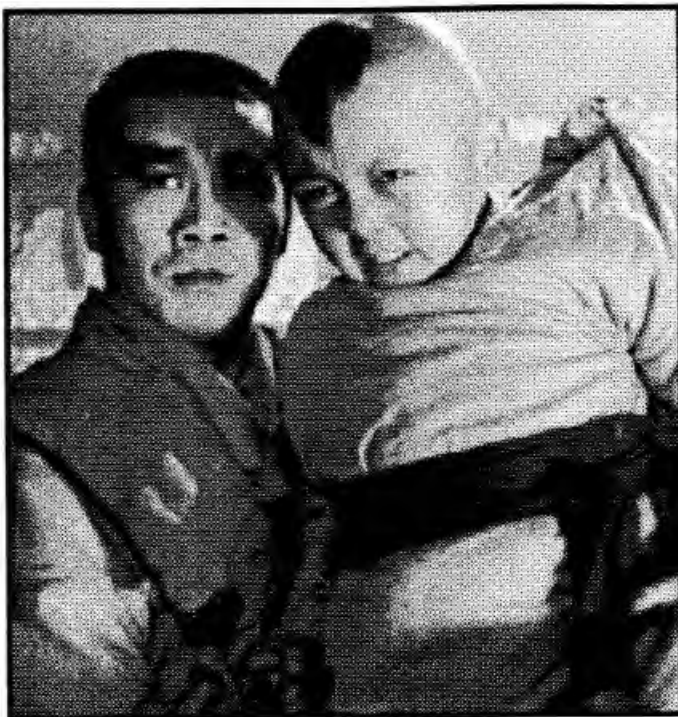
are forced to choose paths of violence against their wills in order to restore honor and justice after being betrayed.

Unlike his recent comedic role as Fong Sai Yuk, Jet Li's Hung Hey Kwun is quiet, stern and righteous. The film works well with the subdued Hung Hey Kwun at its center, for it allows other more comic and openly emotive characters to play off him. Tse Miu, who plays Jet Li's extremely disciplined son Hung Man Ting, steals the show with his endearing and determined loyalty to his father, not to mention his incredible agility and fighting abilities.

In the course of their wanderings, Hung Key Kwun is hired by a wealthy man named Ma Kai Sin (played by Cheng Sung Yung) to be his bodyguard, which brings him into contact with two

The New Legend of Shaolin





opportunistic women. Traveling con artist/thieves, the women scam their way into Ma Kai Sin's household and quickly turn it on its head. These performances by Chingmy Yau as Red Bean (previously seen as the princess in the *Royal Tramp* series, and currently appearing on each of Chinatown's three screens), and Deanie Ip, as her mother, contribute much to *New Shaolin's* comedy.

Meanwhile, the wealthy man's son, and four other rambunctious boys meet up with young Hung Man Ting, and do what they can to get the best of him. It isn't long before the resulting comic confusion overwhelms the efforts of Hung Hey Kwun to keep things in an orderly state. Through all the anarchy, this group grows into an adopted family, with Hung, as the strict father, at the center.

The outrageous comedy of *New Shaolin* is evenly matched by danger and suspense. The Ching villains, whose viciousness quickly sober the film's comic antics, are relentlessly in pursuit of the five young boys who are under Hung's protection.

The arch Ching villain, Ma Ling Yee

by Kai Chun Wah), who is also the nemesis and betrayer of Hung, is a mutated monstrosity possessing incredible powers. Ma Ling Yee and the Ching operatives leave a mass of death and destruction behind them in their chase after the five boys, who are believed to possess the secret to a great Shaolin treasure.

Although the plot is motivated by events surrounding the conflict between the Ching government and the Shaolin temple, it is the interaction between Jet Li, his son, and their adopted family, that fully engage the audience. Strong emotional bonds form within the group, and it is this resulting unity that succeeds in defeating the villains, and has the audience adding their cheers.

Amidst all of the action, it is Li's calm and stoic Hung which brings together the whirlwind of events and characters that vividly fill the screen of *The New Legend of Shaolin*. Wong Ching (*God of Gamblers* and *God of Gamblers II*) does a successful job of directing in a style that blends action and comedy, by skillfully choreographing a vast array of characters into a vibrant tapestry of breathtaking action and stirring events.

Production values and acting quality are high -- fans of action as well as comedy won't be disappointed by the story and presentation of the extremely entertaining *The New Legend of Shaolin*. ♦



THE BEST IN EROTIC HONG KONG FANTASY!
THE EAST IS RED (SWORDSMAN III)
AND SWORDSMAN II



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EAST IS RED at 3:50 & 7:45
SWORD II at 2:00, 5:45 & 9:40

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843-1087

a few notes...

● NAMES NAMES NAMES

A lot of confusion exists as a result of the inconsistency of the published names of HK stars. A great deal of the problem rests in the complexity of translating Chinese into English. HKFM plans to devote an entire article specifically to this discussion in the future, but for now, here are some of the basics in brief:

written vs. spoken: The spoken Chinese language consists of at least ten different dialects (Cantonese is spoken by 98% of Hong Kong residents, while Mandarin is the national language of both China and Taiwan). The written Chinese language, which consists of characters, is universally read and recognized by all the different Chinese dialects. Although the written character may have the same signification to readers of different dialects, the verbal articulation and pronunciation by each dialect is different.

translating: When translating a Chinese name to romanized English, inconsistency occurs when different writers romanize pronunciations of different dialects. Example: Joey Wong's last name is pronounced Wang in Mandarin, and Wong in Cantonese. Hence, you often see the two different spellings of her family name.

romanization: Most Hong Kong stars are known by names romanized from Cantonese. Although most scholarly works use the pinyin system of romanization, it is derived from the Mandarin dialect and is inappropriate for romanizing Cantonese. For example: Chow Yun Fat (Cantonese romanization) is the popularly recognized name, rather than Zhou Yun-Fa (Mandarin romanization).

HKFM usage: HKFM will list a glossary of names for reference in an upcoming issue. Until then, we will list stars by their English first names, with Cantonese romanized family names. If they do not have popular English names, we will list their Chinese names romanized from Cantonese with the family name appearing first.

We plan to be systematic and consistent, but please bear with exceptions, as some star's names are already established in a romanized form, regardless of romanization systems and geographical determinants. For example, Brigitte Lin's last name is pronounced Lin in Mandarin, and Lum in Cantonese. Although a major Hong Kong film star, Brigitte is originally from

Taiwan, and the Mandarin version of her family name is still used with her English first name. Despite all the rules of nomenclature, HKFM recognizes that names ultimately belong to individuals and need not be bound by systems. ♦

● JULY IS JACKIE CHAN MONTH

The July HKFM will focus on Jackie Chan, Asia's biggest superstar. Subscribe now!

● 1993 TOP TEN

GROSSING HONG KONG FILMS (in HK):

Title	HK dollars
Flirting Scholar	\$40,170,000
King of Beggars	\$38,620,000
All's Well End's Well Too	\$35,480,000
C'est La Vie	
Mon Cherie (crossing over to 1994)	\$30,850,000
City Hunter	\$30,750,000
Fong Sai Yuk	\$30,660,000
Once Upon a Time in China II	\$27,540,000
Crime Story	\$27,770,000
Fight Back To School III	\$25,770,000
Eagle Shooting Heroes	\$23,460,000

● WHO WAS THAT?

Last year, in order to help associate names and faces for audiences who might not be familiar with HK stars, we wrote an article for the U.C. Theatre's Festival Hong Kong flyer entitled "Who Was That?". As the flyer was going to print, we found out that all the years of the films cited had been deleted, and major sections had been omitted. We felt that the changed article failed to achieve the purpose of providing context for viewers, and we removed our names from the flyer. We intend to print the full version in a future issue of HKFM.



Joey Wong in Chinese Ghost Story III

● ON THE TUBE

Locally broadcasted KTSF Channel 26 airs a Hong Kong feature film on Friday nights at

9PM. Also, on Saturday night/Sunday mornings at 1AM, KTSF TV 26 presents *Kung Fu Theatre*, an on-going show featuring a kung fu film, as well as special martial arts guests - MORE on Kung Fu Theatre in July's HKFM.

● IN PRODUCTION...

Tsui Hark's *Once Upon A Time in China V* will be coming to Chinatown's Great Star Theatre soon. We'll keep you posted!

CHINATOWN THEATRES

- Chinatown theatres are sometimes unable to give opening dates of films in advance, as openings are often pending a print's arrival from Hong Kong. Also, lengths of engagements are never set in advance. Thus, HKFM will do its best to give you the most accurate information possible regarding the playdates of the films showing at the Chinatown theatres.
- Engagements last approximately 2 to 4 weeks. Note that films change on Thursdays (as opposed to Fridays) at the Chinatown Theatres. The prints shown in Chinatown are subtitled in English as well as Chinese characters, unless otherwise noted.
- The following Chinatown theatres listings are for film engagements that all opened on Thursday, May 27th. The main features are all first-run San Francisco opening engagements, while the co-features are second run (films that have played previous engagements). General Admission price covers the main feature and the co-feature.
- Chinatown is a unique cultural community where Chinese is the primary language spoken in the films as well as in the community. As in every community, courtesy and respect are expected and appreciated from all patrons.

PAGODA PALACE

1741 Powell
(at Columbus)
info: 982-3366
admission prices:
adult \$6, child \$2.50

feature: **The Modern Love**
(contemporary romantic comedy)
showtimes: **2:20 5:50 9:30**
starring: **Chingmy Yau**
directed by: **Lin De Lu**

co-feature: **Tai-Chi Master**
(costume martial arts comedy)
showtimes: **12:30 4:05 7:40**
starring: **Jet Li, Michelle Kahn**
directed by: **Yuen Wo Ping**

coming soon: *Why Wild Girls*, a romantic comedy starring Li Li Jun and Cheung Nga Lun, and modern day comedy *Best of the Best*.



Chingmy Yau in *The New Legend of Shaolin*
see page 4 for feature article.

GREAT STAR

636 Jackson
(above Kearny)
info: 982-6644
admission prices:
adult \$6, child \$3

feature: **The New Legend of Shaolin**
(costume martial arts action)
showtimes: **2:10 5:55 9:40**
starring: **Jet Li, Chingmy Yau,**
Deanie Yip and Tse Miu
directed by: **Wong Ching**

co-feature: **Love on Delivery**
(contemporary romantic comedy)
showtimes: **12:15 4:00 7:45**
starring: **Stephen Chiao, Ng Man Tat**
directed by: **Wong Ching**

special midnight screening
Saturday, June 11:
Her Fatal Ways IV, a comedy
starring Carol Cheng and Sandra Ng.

coming soon: *Wonder Seven*, an action film directed by Ching Siu Tung and starring Michelle Kahn; Tsui Hark's *Once Upon A Time in China V*.

Sat/Sun 10AM Matinee show
admission: \$1.50 Adult / \$1 Child
On Saturdays and Sundays at 10AM, The Great Star shows a recently released Hong Kong Film. The titles change each week, and the upcoming weekend matinees are advertised at the theatre; look for small lobby cards on the far left and right sides of the display case opposite the box office. **Note:** what actually ends up screening is sometimes unpredictable. Be prepared for anything from soft core, to

WORLD THEATRE

644 Broadway
(above Columbus)
info: 391-1393
admission prices:
adult \$6, child \$3

feature: **Fire Dragons**
(costume fantasy action)
showtimes: **2:15 5:50 9:30**
starring: **Brigitte Lin, Sandra Ng**
directed by: **Yuen Wo Ping**

co-feature: **Ghost Lantern**
(fantasy drama)
showtimes: **12:30 4:05 7:40**
starring: **Tony Leung, Chingmy Yau**
directed by: **Lau Wai Keung**

coming soon: Zhang Yi Mou's period drama *The Painter*, starring Gong Li; melodrama *Crystal Fortune Run* starring Anita Yuen, Simon Yam and Chang Min.

Sat/Sun 10AM Matinee show
admission: \$1.50 Adult / \$1 Child
On Saturdays and Sundays at 10AM, the World Theatre presents a vintage Chinese opera film. **Note:** films may not have English subtitles.



Brigitte Lin

OTHER BAY AREA THEATRES

VENUES

U.C. THEATRE

2036 University
(at Shattuck)

Berkeley

info: 510-843-6267

admission prices:

general \$7, child/sr. \$4

The U.C. Theatre currently runs its *Festival Hong Kong* double features on (most) Thursdays. Admission price covers both films. Earliest show each day is \$4.

CASTRO THEATRE

Castro at Market
SF

festival info:

415 703-8650

SF Lesbian and Gay Film Festival audiences greatly appreciated last year's *East is Red*, and this year, the festival showcases more HK transvestism with *Fong Sai Yuk*.

ROXIE THEATRE

3117 16th St.
(at Valencia)

SF

info: 415-863-1087

admission prices:

general \$6, child/sr. \$3

The Roxie has been a supporter of Hong Kong Cinema for many years. They're currently working on bringing more titles to their future calendars.

FILM LISTINGS

THUR JUNE 2

U.C.

Tai-Chi Master (1994)

(costume martial arts)

showtimes: 3:00 7:00

starring: Michelle Kahn, Jet Li

directed by: Yuen Wo-Ping

Armour of God II:

Operation Condor (1991)

(action adventure comedy)

showtimes: 5:00 9:00

starring: Jackie Chan, Carol Cheng

directed by: Jackie Chan



Chow Yun Fat in *Hard-Boiled*

THUR JUNE 9

U.C.

Handsome Siblings (1993)

(costume action drama)

showtimes: 2:40 7:00

starring: Chang Min, Brigitte Lin

and Andy Lau

directed by: Eric Tsang

Twin Dragons (1992)

(contemporary action comedy)

showtimes: 4:45 9:10

starring: Jackie Chan-in a dual role-

with Maggie Cheung

directed by: Tsui Hark

FRI JUNE 10

CASTRO

Legend of Fong Sai-Yuk (1993)

(costume martial arts comedy)

showtime: 7:00

starring: Jet Li, Josephine Siao,

and Michelle Reis

directed by: Yuen Kwai

THUR JUNE 2

U.C.

A Chinese Ghost Story (1987)

(costume fantasy action)

showtimes: 2:45 7:00

starring: Joey Wong, Leslie Cheung

and Wu Ma

produced by: Tsui Hark

directed by: Ching Siu Tung

Peking Opera Blues (1986)

(period action drama)

showtimes: 4:45 9:00

starring: Brigitte Lin, Sally Yeh

and Cherie Chung

directed by: Tsui Hark

SUN-TUE

JUNE 19- 21

ROXIE

The East Is Red (1993)

(costume fantasy action)

showtimes: 3:50 7:45

starring: Brigitte Lin, Joey Wong

produced by: Tsui Hark

directed by: Ching Siu Tung

Swordsmen II (1992)

(costume fantasy action)

showtimes: 2:00 5:45 9:40

starring: Brigitte Lin, Jet Li

produced by: Tsui Hark

directed by: Ching Siu Tung

THUR JUNE 23

U.C.

Bullet in the Head (1990)

director's cut

(gangster action melodrama)

showtimes: 1:50 7:00

starring: Tony Leung, Jacky Cheung

directed by: John Woo

Hard-Boiled (1992)

(gangster action)

showtimes: 4:30 9:40

starring: Chow Yun Fat, Tony Leung

directed by: John Woo

The U.C. will continue its Festival Hong Kong on July 14th, beginning with a vintage Jackie Chan double feature- just in time for HKFM's July Jackie Chan issue!

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Where legends live on...

March 25, 1994 launched the eighteenth Hong Kong International Film Festival (HKIFF): a 16 day feast of international cinema, showcasing a wealth of over 200 films from 30 different countries.

The film selections included the following programs: *World Cinema*: 30 films, among which were Pedro Almodovar's *Kika*, Margarethe Von Trotta's *The Long Silence*, Jean Luc-Godard's *Helas Pour Moi*; John Greyson's "aids musical" *Zero Patience*, and from Mexico, *Cronos* and *Lolo*; *Scenes From Iran*: 12 selections from recent years in Iranian filmmaking; *An Independent Life - HK, Taiwan, China*: independent films from and about the three different territories; Victor Erice retrospective; a tribute to director Manoel De Oliveira; and an incredible *Asian Cinema Program* featuring films from Korea, Kazakhstan, Japan, Indonesia, India, China, Turkey, and Mongolia.

The HKIFF not only brings world cinema to Hong Kong, but since its inception in 1977, the festival has also served to highlight the achievements of local filmmakers, and has provided an opportunity for the appreciation of the history of the local film industry. At the heart of each annual

festival, is a retrospective which focuses on a specific topic of Hong Kong Cinema. Past years topics

both integral contributors to the roots of Chinese Cinema. Although Shanghai was the undisputed center

of Chinese Cinema through the early 1930's, Japanese occupation of

China had instigated a substantial migration of talent to Hong Kong by 1937. Further migration of Shanghai filmmaking talent took place between 1947-49, as the Communists came to power. This second wave relocated practically everyone from Shanghai's film industry to Hong Kong, (including the Shaw Brothers, who contributed prominently to the growing industry), and thus established the Hong Kong Mandarin Cinema, whose impact substantially changed the shape and evolution of Hong Kong Cinema.

The Cinema of Two Cities retrospective presented an important link in the understanding of the history of Chinese Cinema. The bulk of the program focused

on the mandarin films made in Hong Kong by the Shanghai émigrés, but 1/4 of the films were representative works from the golden era of Shanghai cinema.

Highlights included the 1927 silent film *Romance of the West Chamber* which included martial arts fighting

continued on pg 12

1994 18th Hong Kong International Film Festival



include: *The China Factor in Hong Kong Cinema*, *The Martial Arts Film*, *Traditions of Hong Kong Comedy*, and *Overseas Chinese Figures in Cinema*. The subject of the 1994 retrospective was *Cinema of Two Cities: Hong Kong-Shanghai*.

Hong Kong's Cantonese Cinema and the Mandarin Cinema of Shanghai, are

HKIFF continued from pg. 11

scenes, special effects dream sequences, and screened with live musical accompaniment; *Princess Iron Fan* (1941) China's first full-length sound animation feature relaying an adventure of the magical mythical monkey Wu Kong; *Bride Hunters* (1960) a Cantonese opera film with women in and out of drag, playing every role (a reversal of the historical all-male opera norm), *The Deformed* (1960) starring break-through martial arts director King Hu in the title role as the sweet yet disfigured photographer who repulses his beautiful wife, married to him out of financial desperation; *Nobody's Child* (1960) featured a powerful star-making performance by a young Josephine Siao (recently seen as the mother of *Fong Sai Yuk*) as an orphaned child who fends for herself in an emotionally tough and rural terrain; *Empress Wu Tse-Tien* (1963) a costume drama about China's first female ruler played with strong feminist undertones by Chinese screen legend Li Lihua;



Jet Li in *Fong Sai Yuk*

and *Romantic World* (1965) a fast paced screwball comedy by celebrated director Li Pingqian, who was the subject of a ten film tribute within the retrospective.

The festival also featured a program of contemporary Hong Kong films entitled *Hong Kong Panorama 93-94*, which provided a view of what the festival considered as exemplary among the local product. The selected films were: martial arts

comedy *Fong Sai Yuk* starring Jet Li and Josephine Siao; *Love Among the Triads*, a melodrama about the relationships within a family of gangster elite; Kirk Wong's *Crime Story* starring Jackie Chan; action director Yuen Wo-Ping's *The Iron Monkey* produced and co-written by Tsui Hark; Clara Law's *The*



King Hu in *The Deformed*

Temptation of a Monk featuring Joan Chen; box office smash and forceful melodrama *C'est La Vie, Mon Cheri*; and the made for television *Affairs of the Heart*, which comprised of four half-hour video episodes.

Although many perceive the Hong Kong film industry to be full of glamour, gloss, and superficial entertainment, the festival itself is a very humble, earnest, and intense sixteen days of devoted and keen film programming. Although an administration led event (HKIFF is government sponsored through the agency of the Urban Council), the festival has a high level of independent programming integrity, and is dedicated to an ideal of the festival as a serious cultural undertaking.



Josephine Siao in *Fong Sai Yuk*

This year, even after the mainland Chinese government had formally opposed the screenings of two "unauthorized" independent Chinese films, *Red Beads* and *The Days*, the festival stuck to its guns and showed the works from the two young Chinese directors. The Beijing authorities subsequently withheld nine films from the festival retrospective, which had been scheduled to be shipped from mainland China. The festival programmers struggled with many difficulties and exhausted many alternate resources, in order to get prints on screen for the public. It's no wonder the HKIFF is the most successful cultural event in Hong Kong.

Each year the festival produces two invaluable publications - one is a catalogue which extensively documents film and print information of all films screened that year, and the other is a compilation of articles, filmographies, and biographical information completely devoted to the subject of the retrospective. Both are presented in Chinese as well as offer English translations for the majority of the content. These publications by the HKIFF are currently the best English-language resources on Hong Kong Cinema available today. ♦

Give me the latest on Hong Kong Film in the Bay Area

HONG KONG

FILM MONTHLY



Jacky Cheung in Chinese Ghost Story II

Your guide to when and where to see Hong Kong films in the Bay Area, including SF Chinatown!

Plus information on: HK film events, stars, directors, producers, HK film history, the HK film industry, upcoming releases, filmographies, and other HK film news!



Michelle Kahn and director Ching Siu Tung

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San Francisco, CA 94102

"It's an incredible film, but the plot is really confusing!"

HOW OFTEN we've heard that said about Hong Kong films! American audiences are flocking to HK films in increasing numbers, even breaking attendance records in some theatres. But in spite of the thrills afforded by gorgeous, charismatic actors like Jackie Chan, Jet Li, Anita Mui, Chow Yun Fat, Brigitte Lin, and films like the *Swordsman*, *Once Upon a Time in China*, *Mr. Vampire*, *Police Story*, and *Chinese Ghost Story* series, American viewers have little context for the films. For some, just having Jackie Chan's death-defying stunts, Brigitte Lin's transcendent tranvestism, or John Woo's bloodbaths is enough. We think expanding the context can only add, not only to our knowledge of what's happening on screen, but to our appreciation of the fantastic, over-the-top aspects.

Bright Lights Film Journal is publishing a special **Hong Kong issue** to meet the demand for more information and commentary on these films and the people who make them. In the past we've tackled Women in Film, Sex and Horror, and Film Noir—now it's time for the most vital national cinema today: Hong Kong!

Bright Lights will feature:

▼ a history of HK cinema by Roger Garcia, former director of the HK film festival ▼ interview and history of Jackie Chan, up to the recent *Drunken Master* ("An Evening with The Chanster"), by martial arts movie choreographer Craig Reid ▼ interview and history of the great Tsui Hark, up to his most recent films ▼ a comprehensive study of the apoca-

lyptic work of John Woo ▼ a look at gender and identity in the *Swordsman* series, with Brigitte Lin ▼ HK consumer guides: a review of this year's Hong Kong Film Festival ● a discussion of available 'zines, with addresses ● where to find HK videos and memorabilia ● reviews of books on HK film ▼ Plus surprises!

Bright Lights is an 8-1/2 x 11 glossy mag, with lots of photographs and a gorgeous four-color cover. This special edition will sell out, but you can pre-order your copy for a mere \$6.00 postpaid. Get it before it falls into the hands of parasitic collectibles dealers, who will want much more than \$6.00 for it!

Publication is set for July 1994. Write: Bright Lights HK, P.O. Box 420987, San Francisco, CA 94142-0987. Enclose check or money order.



Double Bills
at the UC
Theatre

FESTIVAL HONG KONG

Thursdays
JUNE 2nd -
JUNE 23rd



JUNE 2

Michelle Khan in
Tai-Chi Master
3:00, 7:00 and Jackie
Chan in **Armour of
God II: Operation
Condor** 5:00, 9:00

JUNE 9

Brigitte Lin in **Handsome Siblings** 2:40, 7:00
and Jackie Chan in **Twin Dragons** 4:45, 9:10

JUNE 16

Leslie Cheung in **A Chinese Ghost Story I**
2:45, 7:00 and Tsui Hark in **Peking Opera
Blues** 4:45, 9:00



JUNE 23

Two by John Woo:
**Bullet In The
Head** 1:50, 7:00
and Chow Yun-Fat in
Hard-Boiled
4:30, 9:40

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Festival Hong Kong continues at the U.C. through July and August. See the new U.C. calendar for program information. Use your Landmark discount card which is valid at all Landmark East Bay Theatres. Five admissions for \$22.00. Inquire at the box office for details.



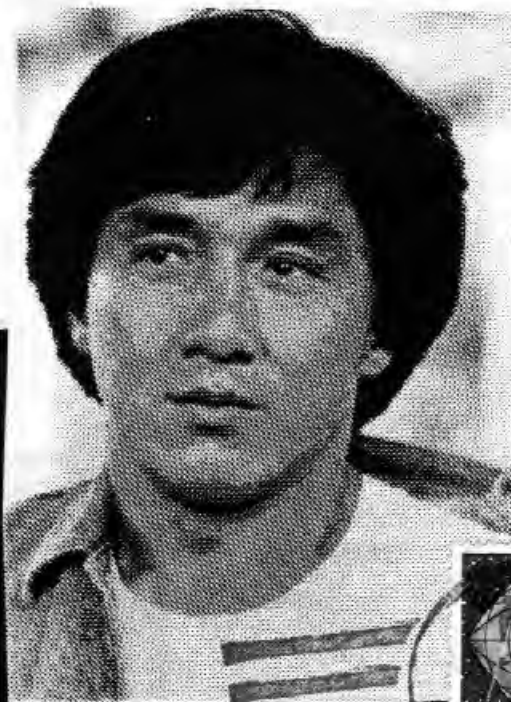
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**JULY 1994
SPECIAL ISSUE ON
JACKIE CHAN !**

plus:
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Kung Fu Theatre
...and of course, more
Bay Area Film Listings



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